

鄧南光

DENG Nan-Guang

1907–1971

鄧南光是臺灣1940–1960年代重要的攝影藝術家，也是一位勇於接觸各類題材，展現過人表現力之藝術先進。在過去保守氛圍，以及有限的印刷物與作品發表的環境中，鄧南光仍持續創作不輟，透過敏銳的觀察和豐沛的熱誠，累積大量豐富的攝影作品，為我們留下臺灣二次大戰前後彌足珍貴的時代容顏。

本次蒐藏作品聚焦於1960年代鄧南光晚期之影像創作。此時期的臺灣正被戰後重建安定之社會期許所籠罩，在獨特的戰鬥文藝口號影響下，以中國攝影學會為首，呼籲反共愛國，努力呈現光明、向上、純潔、崇高之審美品味強勢主導藝壇。面對這種大時代的氛圍，鄧南光依舊不改其創作旨趣，組織「自由影展」團體，通過每月定期於臺北美而廉畫廊舉辦的作品觀摩，推廣寫實抓拍的攝影風氣，刻意在當時唯美僵化的沙龍攝影之外，開闢出一股汨汨清流。事實上，鄧南光的創作方向，仍然受到當時日本寫實攝影風潮的影響，兼具報導寫真、即興抓拍、超現實造像、蒙太奇組合等多元風貌。例如名為〈台北郊外〉（1960s）的兩幅作品，延續鄧南光擅長的女性肖像，其中一幀聚焦於女性的半身肖像，她微微轉動的頸項，向左方斜視的眼珠，以及微啟的朱唇，看似正經歷回頭凝視的瞬間，增加畫面的動態感。此外，女性後方背景透過淺景深、暗房曝光後製等技巧顯得異常扁平模糊，猶如一片繪製的舞台背板，對比於前方清晰的女性形象，整張影像在蒙太奇拼貼的運用實驗下，讓人產生一種介於寫實與非寫實之間的困惑錯覺。

而他一系列以迷你相機拍攝的作品，即更加體現了其對即興寫實風格的熱愛。本次蒐藏作品囊括多幅鄧南光於1960年代時期運用迷你相機創作之影像；對鄧南光而言，從早期的Mycro I 到後來的美樂時III（Minox III）及祿來35（Rollei 35），這些迷你相機不僅是攝影家的玩具，也是街頭抓拍的利器。目前本館典藏數張迷你相機所放大之4 x 5吋照片，都是黏貼於卡紙上，同時也在右下角貼上原底片的映樣，並於背面註明使用相機及光圈快門等資訊。透過嚴謹的細節控制，鄧南光得以在兼顧品質的極致平衡，以及迷你相機特有的輕便、隱匿特性上，擺脫沙龍攝影正式厚重的風格，並讓這批影像更顯隨興自由，洋溢著活潑生命力和豐富的律動感。

在1954年第二屆自由影展文宣中，鄧南光曾提出「題材的新穎」與「把握剎那的鏡頭」兩個展覽面向，雖然他並沒有進一步解釋何謂新穎、何謂剎那？然而我們卻可以在影像中豐沛的動態感，看見他對自由寫實的體悟。而在新穎題材的追尋，鄧南光晚年不僅鑽研迷你相機的功能及特色，藉此創造另一種攝影表現方式外，更通過各種暗房技法的摸索、嘗試，探索攝影的前衛性與可能性。從本次蒐藏的兩件〈無題〉（1950年代晚期至1960年代初期）中，便可窺見鄧南光一系列的影像實驗。這兩件作品乃鄧南光兒子鄧世光，為國立歷史博物館口

述歷史紀錄片拍攝所需，在整理倉庫時發現，屬於鄧南光未對外發表之作品。另一小尺寸的〈無題〉是件拼貼作品，攝影家先是將照片以銀鹽相紙沖印後，剪裁拼貼於黑紙上，是鄧南光少數以蒙太奇拼貼手法實踐的影像創作，具有濃厚的超現實感；其中的靜物看似普通，卻是鄧南光嘗試運用暗房分次曝光的技巧，在同一張相紙上分兩次曝光兩件靜物的影像，讓靜物產生了微妙的焦距與距離感，可說是1960年代的Photoshop。上述兩件作品的發現，除了說明鄧南光在寫實攝影之外，也受到當時日本新興攝影的影響，開始進行一些具構成、超現實色彩等前衛攝影的實驗，讓我們得以看到一個前所未見的鄧南光。（簡正怡）

典藏 目錄

COLLECTION
CATALOGUE

2019

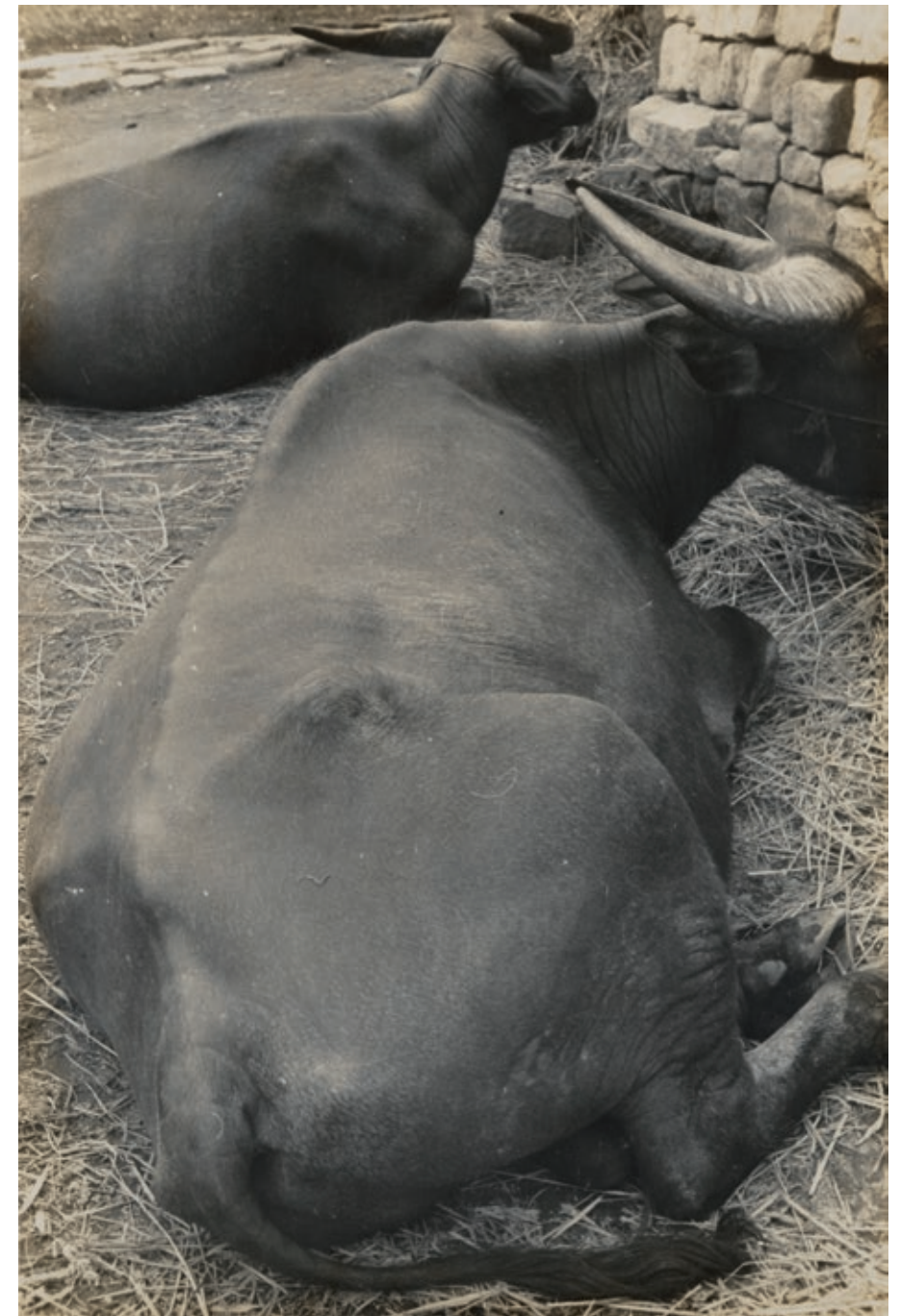
Deng Nan-Guang is an important Taiwanese photographer who worked from the 1940s through the 1960s. He courageously experimented with a variety of themes and developed highly expressive and pioneering art photography. Despite the conservative atmosphere of his era, as well as its limited opportunities for publishing and exhibiting photography, Deng managed to successfully create without losing heart. He accumulated an abundant portfolio of photography, which not only reflects his keen powers of observation and abundant sincerity, but also serves as a valuable record of Taiwan during and after the Second World War period.

Recently collected works focus on images Deng created in the 1960s, a period following post-war reconstruction when Taiwan was filled with hope and experienced relative stability. Under the influence of the unique cultural rallying cry of this time, which was led in part by the China Photographic Society, the art world fiercely advocated pure and sublime aesthetics resisting communism, promoting patriotism, hewing to a positive outlook, and propelling the country upward. Steeped in the atmosphere of this great age, Deng held steady to his creative goals and organized the Society of Freedom Photography Exhibition group, which held monthly exhibitions at the Rosemary Photo Gallery in Taipei so that members could study and learn from each other's works, and moreover, to promote realism in art photography with the snapshot format and establish a new, fresher style beyond the rigid salon aesthetic of the time. Actually, Deng's creative direction was influenced by realism in Japanese photography, as well as other stylistic trends, such as photojournalism, candid photography, Surrealism, and montage. His 1960s work *Outskirts of Taipei*, comprising two photographs, is an example of his stylistic diversity while extending his interest in the female portrait. In one photograph, a half body portrait of a woman with slightly parted, red lips appears in the foreground in sharp focus. She is turning her neck and eyes to the left as if she just caught sight of something, which adds dynamism to the composition. The background appears unusually flat and indistinct due to the shallow depth of field and darkroom exposure techniques that Deng used, and seems like a painted scenery flat. The montage-like contrast in this experimental image makes the figure appear to be caught in an illusion between a realistic and nonrealistic space.

The series that Deng shot with miniature cameras further reflect his love for improvisational realism, and works added to the collection this year include a number of images that he created with this type of camera in the 1960s. Deng did not consider the early Mycro I or later Minox III and Rollei 35—all miniature cameras—to be mere toys, but rather weapons that could be deployed for capturing candid photographs on the street. The Museum currently has several of Deng's miniature-camera photographs in its collection in the form of 4 x 5 prints mounted on cardboard along with a contact print of the negative, and information such as the camera used, aperture setting, and shutter speed. Through rigorous attention to balancing the ultimate benefits of using a miniature camera—lightness and ability to be

concealed—versus the quality of images one can produce, Deng was able to transcend the overly formal style of salon photography, and thus create a more casual and freer feeling in his images, as well as vitality and a rich sense of rhythm.

In 1954, in the promotional materials for the second Society of Freedom Photography Exhibition, Deng put forward its two themes: *Novel Subject Matter* and *Shots that Capture a Moment*. While he never explained what he meant by “novel” or “moment,” we can catch sight of what he understood as free realism in the abundant dynamism of his images. As for the pursuit of novel subject matter, in his later years, Deng not only researched miniature cameras to create an alternative mode of photographic expression, but also explored avant-garde possibilities in photography with various darkroom techniques. From the two photographs *Untitled* (both created in the late 1950s or early 1960s) collected by the Museum in 2019, a glimpse can be had of Deng's experimental works. Deng's son, Teng Shih-Guang, discovered the two photos at his home and presented them during an oral account he gave for a historical documentary film made by the National Museum of History. Both are among works that had never been publicly released. The smaller of the two is a collage, which Deng made by first printing an image with the gelatin silver process, and then cutting up the print and collaging it on black paper. The work is a rare instance of Deng's experimentation with collage and creates a strong Surreal effect. The second work is of an ordinary still-life, but in the darkroom, Deng employed a double exposure technique, using slightly different focal lengths each time to create a subtle shifting effect, which could be considered a 1960s version of what can be accomplished with image editing software today. These two recently discovered works show that besides realism, Deng was influenced by prevailing trends in Japanese photography, and these trends prompted him to experiment with avant-garde composition and Surreal qualities. They also show us a never before seen aspect of Deng Nan-Guang. (Chien Cheng-Yi)



台北縣 New Taipei City
1960s
銀鹽相紙 Gelatin Silver Print
29.8 x 19.8 cm
蒐購 Purchase 2019.0006.001



無題 Untitled

50 年代晚期至 60 年代初期 Late 1950s or Early 1960s
 銀鹽相紙、紙板 Gelatin Silver Print, Mounted on Paperboard
 37.8 x 30.3 cm
 蒐購 Purchase 2019.0006.011



無題 Untitled

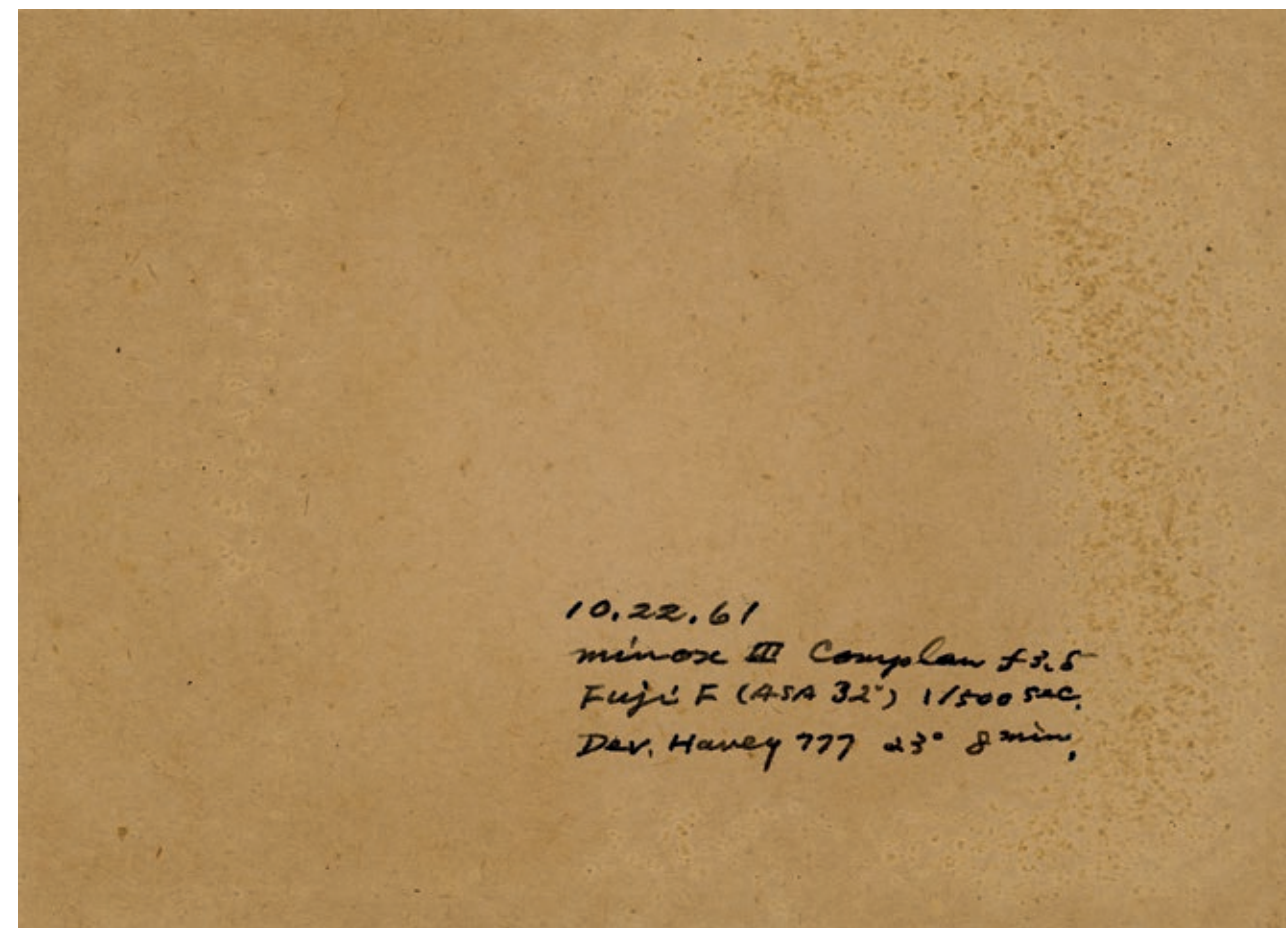
50 年代晚期至 60 年代初期 Late 1950s or Early 1960s
 銀鹽相紙、紙板 Gelatin Silver Print, Mounted on Paperboard
 27.1 x 21.8 cm
 蒐購 Purchase 2019.0006.010



台北郊外 Outskirts of Taipei
1960s
銀鹽相紙 Gelatin Silver Print
38 x 30.4 cm
蒐購 Purchase 2019.0006.003



台北郊外 Outskirts of Taipei
1960s
銀鹽相紙 Gelatin Silver Print
29.2 x 23.4 cm
蒐購 Purchase 2019.0006.002



台北 Taipei

1961

銀鹽相紙、底片印樣、卡紙（背面寫有技術性資料）

Gelatin Silver Print, Contact Print, Mounted on Paper (handwriting information on verso)

10.8 x 14.8 cm

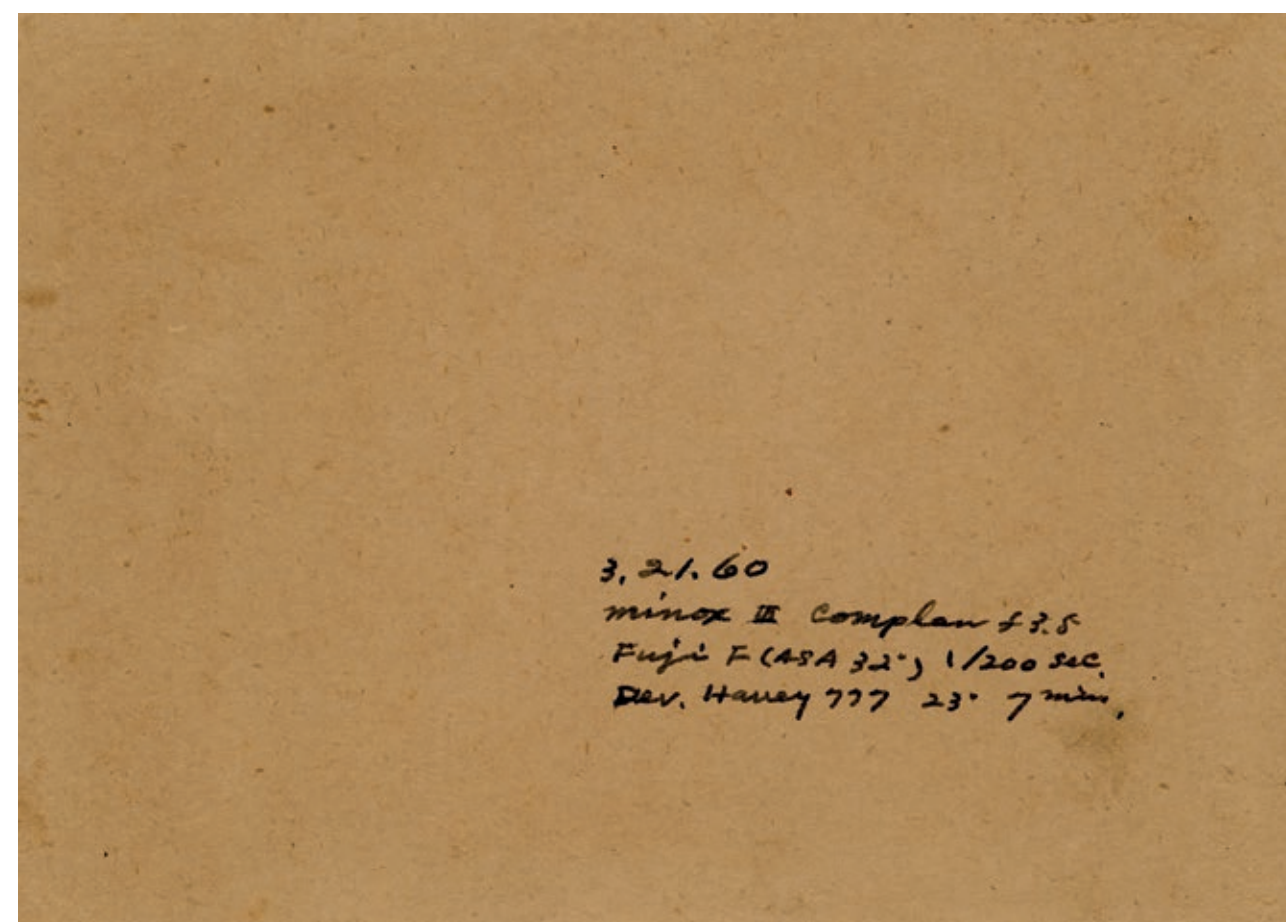
蒐購 Purchase 2019.0006.004

1961 年 10 月 22 日

使用相機、鏡頭、光圈：minox III, complan, f3.5

使用底片與快門速度：Fuji F (ASA 32°), 1/500 sec

使用顯影液、溫度、時間：Dev. Harvey's 777, 23°, 8min



3.21.60
minox III complan f3.5
Fuji F (ASA 32°) 1/200 sec.
Dev. Harvey 777 23° 7 min.

台北 Taipei

1960

銀鹽相紙、底片印樣、卡紙（背面寫有技術性資料）

Gelatin Silver Print, Contact Print, Mounted on Paper (handwriting information on verso)

10.8 x 14.8 cm

蒐購 Purchase 2019.0006.005

1960 年 3 月 21 日

使用相機、鏡頭、光圈：minox III, complan, f3.5

使用底片與快門速度：Fuji F (ASA 32°), 1/200 sec.

使用顯影液、溫度、時間：Dev. Harvey's 777, 23°, 7min



台北 Taipei

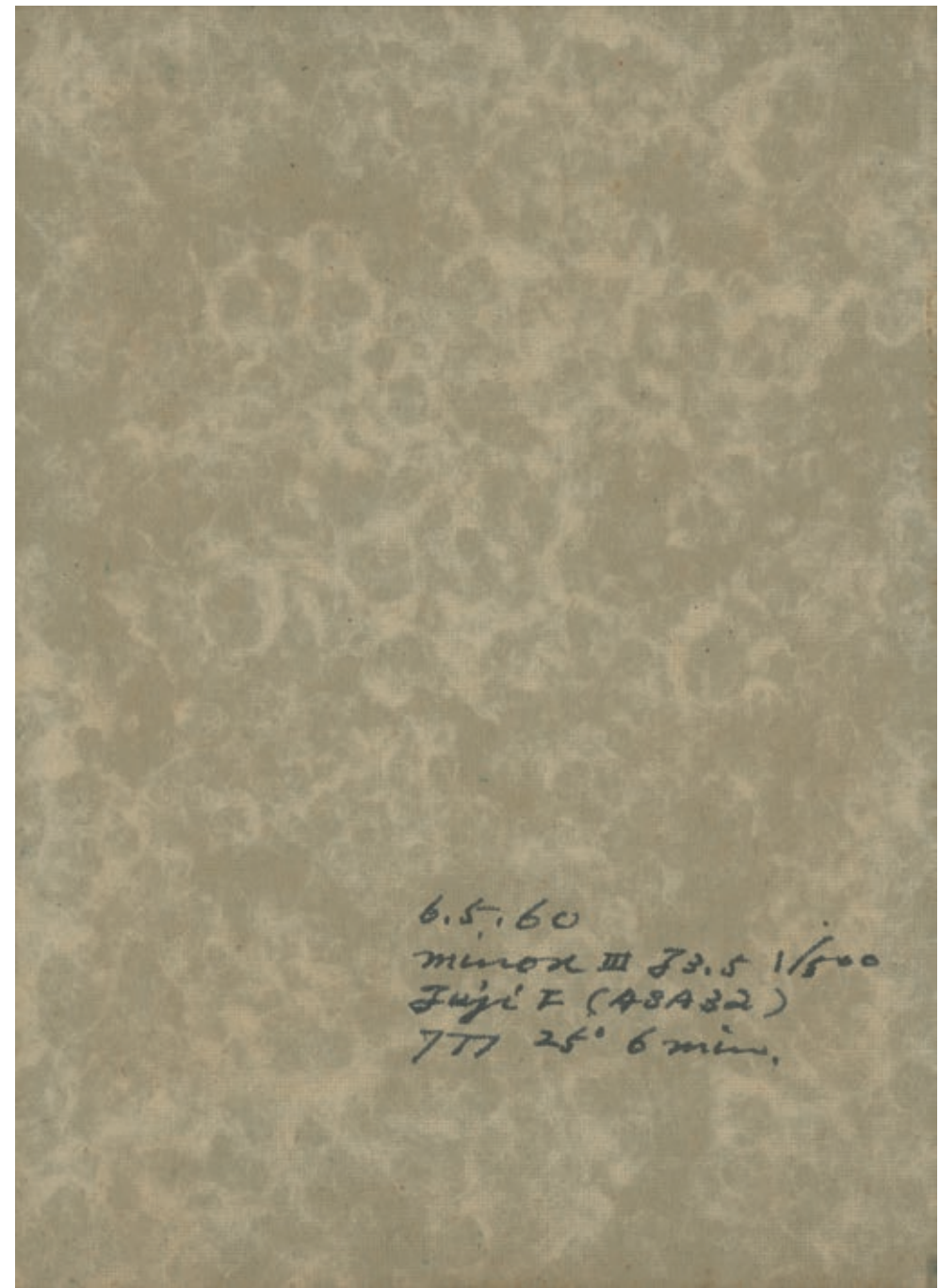
1960

銀鹽相紙、底片印樣、卡紙（背面寫有技術性資料）

Gelatin Silver Print, Contact Print, Mounted on Paper (handwriting information on verso)

14.8 x 10.8 cm

蒐購 Purchase 2019.0006.006

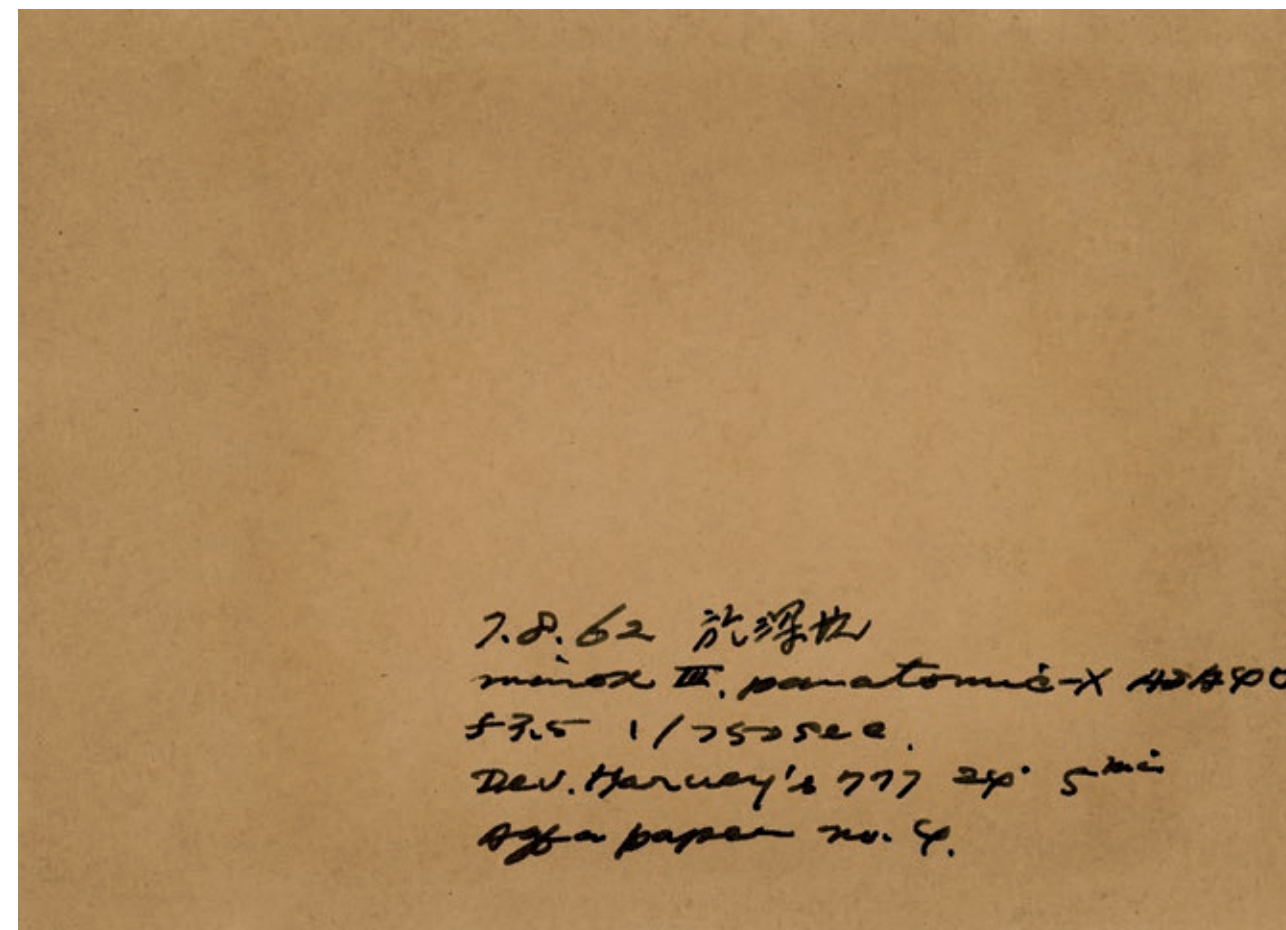


6.5.60
minox III f3.5 1/500
Fuji F (ASA 32)
7T7 25° 6 min.

1960 年 6 月 5 日

使用相機、光圈、快門速度：minox III, f3.5, 1/500

使用底片、顯影液、溫度、時間：Fuji F (ASA 32), 7T7, 25°, 6min



深坑 Shenkeng

1962

銀鹽相紙、底片印樣、卡紙（背面寫有技術性資料）

Gelatin Silver Print, Contact Print, Mounted on Paper (handwriting information on verso)

10.8 x 14.8 cm

蒐購 Purchase 2019.0006.008

1962 年 8 月 7 日於深坑

使用相機與底片：minox III, panatomic-X ASA40

使用光圈與快門速度：f3.5, 1/250 sec.

使用顯影液、溫度、時間：Dev. Harvey's 777, 24°, 5min

使用相紙：Agfa paper no.4

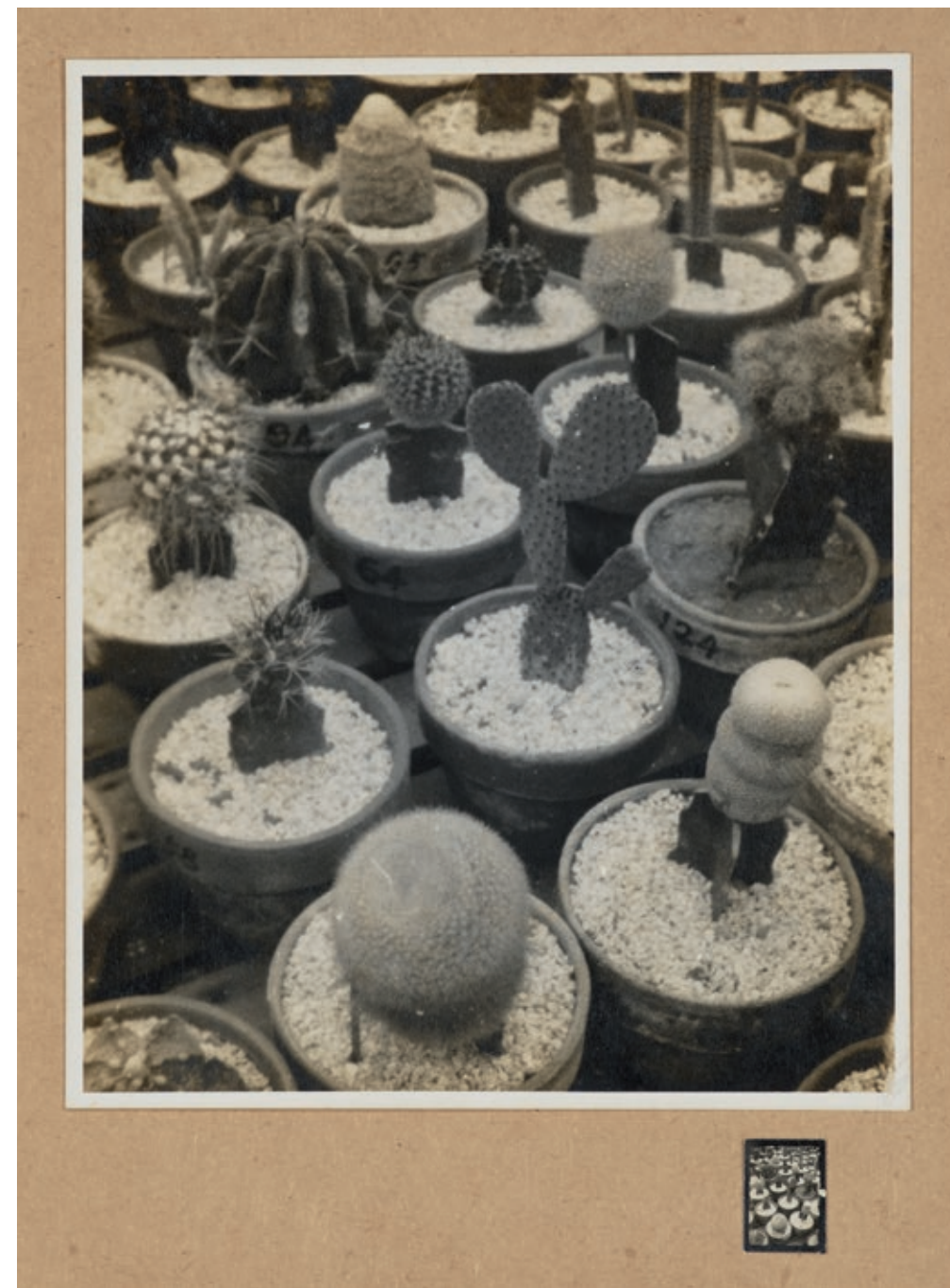


台北 Taipei

1960s

銀鹽相紙、底片印樣、卡紙 Gelatin Silver Print, Contact Print, Mounted on Paper
14.8 x 10.8 cm

蒐購 Purchase 2019.0006.007



台北 Taipei

1960s

銀鹽相紙、底片印樣、卡紙 Gelatin Silver Print, Contact Print, Mounted on Paper
14.8 x 10.8 cm

蒐購 Purchase 2019.0006.009